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ARTS, CRAFTS AND THE HOME

"KILLENWORTH,"

RESIDENCE OF MR. GEORGE D. PRATT AT GLEN COVE, L. I.

BY LIONEL MOSES

BEFORE designing "Killenworth," the home of Mr. George D. Pratt at Glen Cove, L. I., the architects lived for a certain length of time on the property on which the house now stands, and after doing so were given a carefully studied program of requirements to work from. We have read Mr. Pratt's appreciation of the work of his architects and in several architectural publications have seen laudatory articles on the design of the house. The wisdom, therefore, of the manner in which the house was evolved is apparent.

Were one unfamiliar with architecture he could not help believing, by reason of the many favorable criticisms, that the design of the house is successful beyond the average. With, however, a knowledge gleaned from what has gone before and familiarity with the many English mansions of earlier times, and also considering the difficulties which it is always necessary to overcome, one is struck by the great achievement of the architects, Messrs. Trowbridge and Ackerman, as well as the great success of Mr. James L. Greenleaf in his planting. One writer goes so far as to state—and truthfully—that this house will long remain a classic among American dwellings.

"Killenworth" rests upon an eminence overlooking the Sound at Glen Cove and is one of several houses occupied by the Pratt family on the property held in common. It commands extensive views over Long Island Sound to the north and intimate vistas of charming lawns, rare trees and first growth forests to the south and east. The house is placed upon the highest point of the property

and in this particular is unlike many of the English mansions whose sites seem to have been chosen with a view to background. At the western end of the property stands a small hill, upon which a water-tower was placed years ago for supplying all the houses and service buildings of the estate. Its proximity and the incongruity of its architectural style made it one of the conditions to be overcome, and others, such as unusual grade levels, also proved

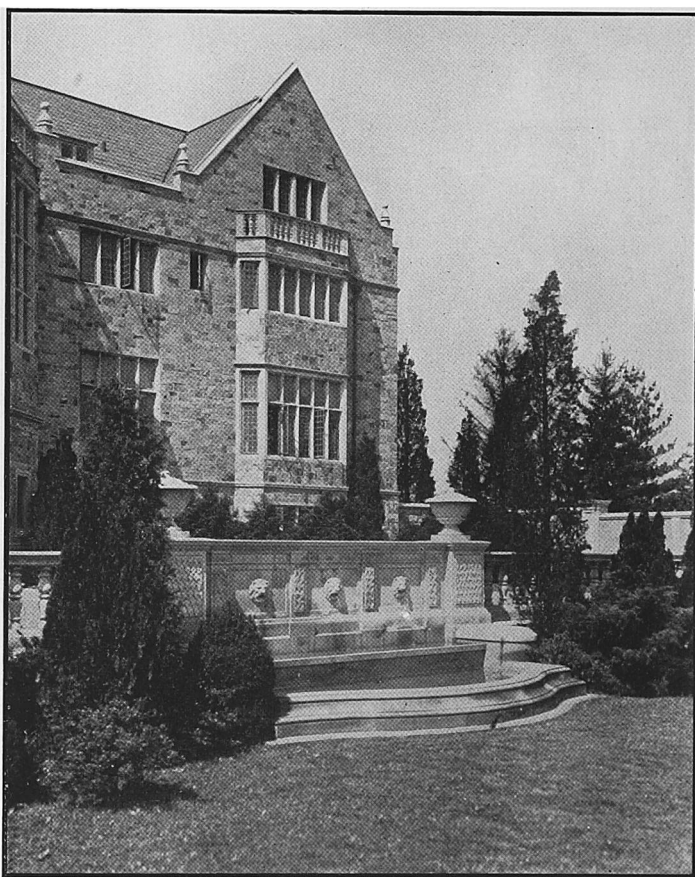
to be problems necessary to be studied with great care.

If these and other conditions were adverse, there were some which were favorable and necessary to be taken advantage of. The charming views, the prevailing breezes, the position of the sun,—these all had to be considered, not to mention the all important requirements of the family which was to live here.

It would have been simple perhaps, though expensive, to have levelled the site. But it was wiser to fit the house to it and to take advantage of levels, thus turning an apparently adverse condition into a favorable one. This was done, for it is plain to see that the varying grades, more than

any other condition, governed the development of the general plan.

The positions of the entrance, the service court, and south terrace are the direct outcome of original topography and in turn they influence the plan as a whole. One enters a vestibule at a much lower level than the principal story and gains the entrance hall after a rise of twenty steps finding himself facing the door to the gallery and seeing through it the living-room which gives out onto the porch. The kitchen is on the same level as the entrance and



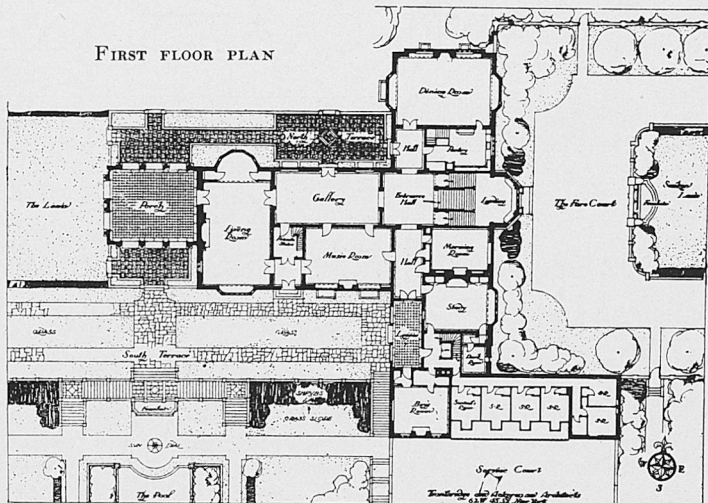
FOUNTAIN NEAR THE ENTRANCE

connects through the pantry above to the dining-room which, having three exposures, gets sunlight in the early morning as well as in the late afternoon, and by its position at the north commands the fullest view of the sound. The living-room with its long window not only commands a similar view but by its position is cooled in summer by the prevailing southern breezes. The same is true of the porch even to a greater extent for it is open on three sides. The music-room is placed so that an audience in seasonable weather may have the option of indoor or outdoor seats. It will also be observed that circulation from the house to the south terrace is made easy by means of the loggia, the south entrance and the porch.

A feature necessary for convenience in so large a house is the private staircase to the second story, which allows easy access to the principal chambers of the house—those of the west.

The second story plan, when analyzed, presents a solution of problems met, which could hardly have been better done. We note the owner's bedroom

FIRST FLOOR PLAN



with its three exposures, its individual dressing-rooms and baths, and the connecting boudoir beside which a loggia is planned. Comfort verging on luxury could go little farther. The ten other bedrooms, each with connecting bathroom, leave little to be desired in the way of convenience, no matter how well filled the house may be with guests. It is to be noticed that the service wing, starting at a level approximate to the principal entrance, is lower than the main body of the house, thus leaving the southern breezes unobstructed and thereby adding to the comfort of the second story chambers.

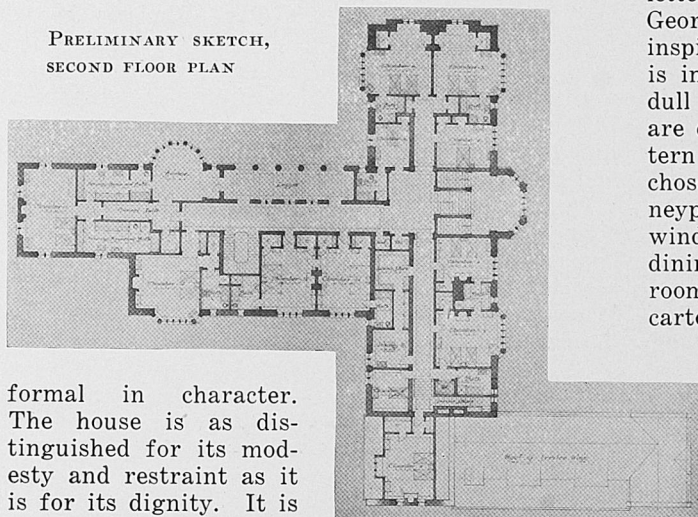
The exterior of the house is simple in line and mass and of early English type reminding one in its parts of Elizabethan and Jacobean architecture. It is early Renaissance as illustrated by St. Catherine's in Somerset, and is picturesque rather than



SOUTH TERRACE
OVERLOOKING
POOL



MUSIC ROOM

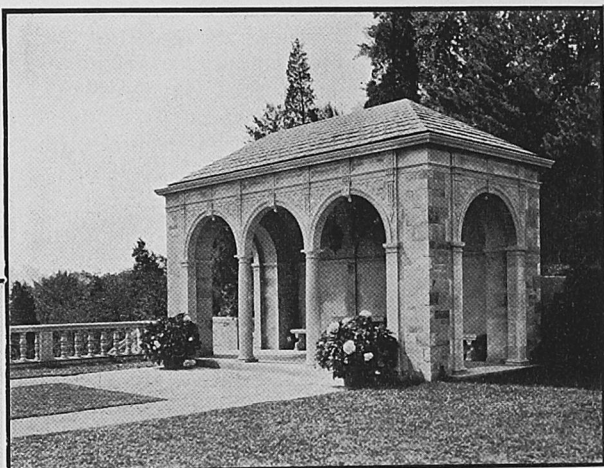
PRELIMINARY SKETCH,
SECOND FLOOR PLAN

formal in character. The house is as distinguished for its modesty and restraint as it is for its dignity. It is preeminently a gentleman's country home. Though simple, there are many interesting details—the bay windows; the stone stairs; the balustrades; the dormers and chimneys—these all enrich the composition. The tones of the seam-faced granite, colored by the oxidation of its mineral ingredients, together with the variegated shades of the slate roof, paint a very charming ensemble, and when the shrubs and trees attain their growth and the house becomes vine-clad, the picture will be complete, and we shall have an American estate worthy of the best traditions.

If we turn to pages showing English country estates we are struck by the fact that many of the rooms are of different style and design. We therefore have a precedent for variety in interior decorations and fittings. Killenworth is designed in the spirit of old England, but not imitative to the

letter, and contains rooms of Jacobean as well as Georgian and Adam detail. The living-room was inspired by Jacobean examples, but a modern flavor is imparted by the use of butternut toned a soft, dull brown. The unpaneled portions of the walls are covered with a fabric showing a repeated pattern of medium size in dull browns and blues, chosen to harmonize with the butternut. The chimneypiece is in carved Hauteville marble. In the windows of this room, as well as in those of the dining-room, the staircase bay window, the morning room and the study, are shown small with large cartouches of stained and painted glass, leaded into the windows. These for the most part were collected by the owner in Europe with particular reference to Killenworth. Many of them are rare examples of the art of painting on glass, and show exquisite workmanship and beautiful colors. They lend a charm to the rooms in which they stand and serve to recall the custom frequently followed in

the decorations of old English homes. For the floor of the living-room as well as throughout the entire master's portion of the house, soft Scotch rugs have been woven to fit the shapes of the rooms. These rugs are in dull tones and are used generally to the exclusion of oriental rugs.



TEA-HOUSE

STEPS FROM SOUTH
TERRACE DOWN TO
POOL

The electric fixtures of the house were designed with special reference to the general character of each room, and the predetermined color-scheme.

In the gallery and staircase the carved oak is designed after the manner of the early English carving.

The music-room was the only room not designed by Messrs. Trowbridge and Ackerman. It is the work of Mr. Gerald Letts.

The dining-room is paneled in English oak, toned in deep chestnut brown to harmonize with the furniture. The ceiling of this room is a reproduction of a ceiling in the Victoria and Albert Museum,

and was originally in Sir Paul Pindar's house, Bishopsgate.

The Georgian morning room is in ivory white with the wall surfaces divided into large panels. In these panels are hung several very modern paintings by Frieske and Miller, which radiate sunshine and cheerfulness.

Descriptions are always inadequate. They serve simply to bring to notice certain points, leaving much to the imagination, but it may be truthfully asserted that the interiors of Mr. Pratt's house are in conformity with the character of the design of the exterior.

THE ENGLISH FURNITURE STYLES

III. THE GEORGIAN PERIOD

BY WALTER A. DYER

*Author of "The Lure of the Antique," "Early American Craftsmen,"
"Creators of English Styles," etc.*

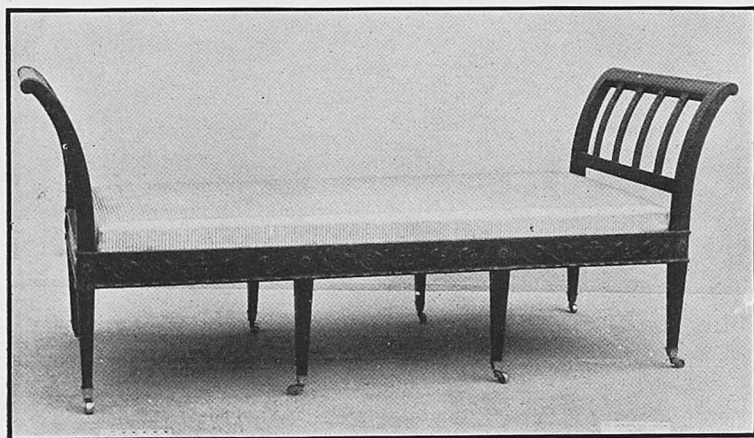
IT is no easy matter to condense a characterization of the furniture styles of the Georgian period for the reason that those styles varied widely with the ascendancy of one master cabinet-maker after another. It was, indeed, a period in which the names of the master designers of furniture eclipsed those of the reigning sovereigns. In general it includes the reigns of George I (1714-1727), which was the early Georgian period; George II (1727-1760), embracing the transition and Chippendale periods; and George III (1760-1820), the classic Georgian and the decadence.

The period was marked by the decline of walnut and the rise of mahogany as the fashionable furniture material. Mahogany was known and used in Queen Anne's day, but it did not reach the height of its popularity until about 1745, in Chippendale's time.

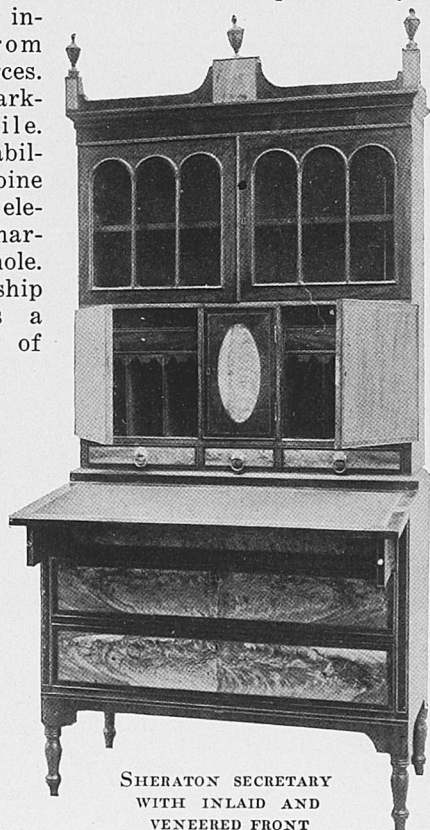
English furniture of the early Georgian and transition periods shows a tendency to drop the purely Dutch characteristics of Queen Anne. Chair backs became shorter and more varied in outline, and new types of furniture and new forms of decoration came into vogue. The cabriole leg persisted, to be sure, but the ball-and-claw foot superseded the round Dutch foot. It was not until Chippendale's

time that the Georgian period may be said to have really begun. From that time on the Dutch elements passed away, and English furniture styles passed through periods in which the French rococo of Louis XV, Chinese and Gothic elements, and finally classic and Louis XVI features became successively paramount. Thomas Chippendale began work obscurely during the latter part of the reign of George I, making walnut furniture in the transition styles, but it was not until 1735 or later that the real Chippendale began to emerge and the Georgian period to be firmly established.

Chippendale was a wonderful adapter of styles, obtaining his inspiration from various sources. He was remarkably versatile. His was the ability to combine inconsistent elements in a harmonious whole. His workmanship and skill as a carver were of



HEPPELWHITE SETTEE OR WINDOW-SEAT, SHOWING ADAM INFLUENCE



SHERATON SECRETARY
WITH INLAID AND
VENEERED FRONT